

ARCHITECTURE

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Mural Painting with Union Workmen

THE WORK OF GRIFFITH BAILY COALE IN THE BANK FOR
LEE, HIGGINSON & COMPANY IN NEW YORK CITY

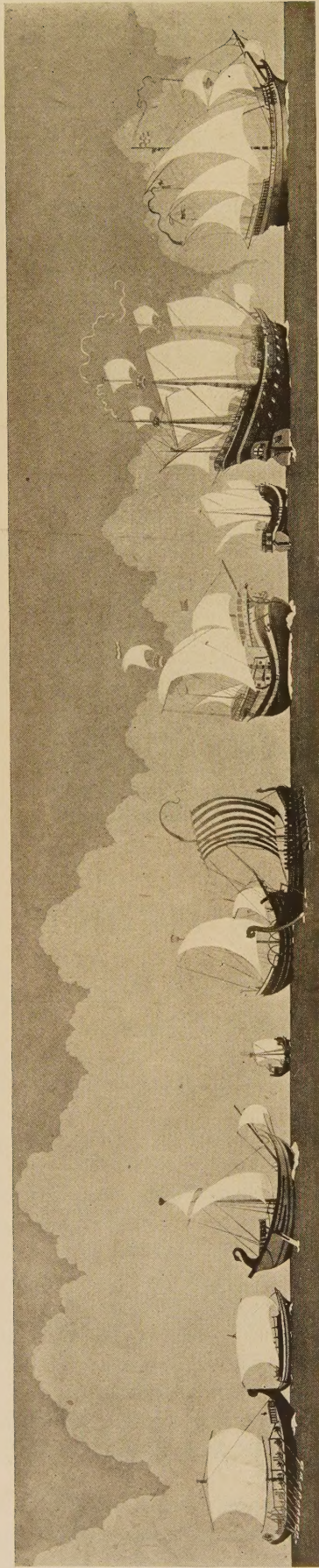
❖❖❖❖❖❖ **T**HE main floor banking-room of Lee, Higginson & Co.'s new building, New York, is spacious and of fine proportion, and the materials two tones of warm marble and bronze. Eight feet from the two long walls, running parallel to them on either side of the room, are six large Doric columns. Instead of the traditional marble columns, each flute is inlaid with mosaics in simple vine design, delicate in color. The caps are of bronze. The marble facing the lower part of the walls extends up a distance of eight feet from the floor, and is topped by a border of the same delicate mosaic. Above this base the mural rises a distance of seventeen feet. Above, the cornice is of the same marble as below. The unique treatment of the columns is really the invention of John Walter Cross, of Cross & Cross, architects, and it forms

the key to the room, and to Mr. Coale's decorative scheme.

The subject of the mural is "A Pageantry of the History of Commerce by Sea." Many of the great businesses of the Atlantic seaboard were built on ocean commerce, and Lee, Higginson & Co. had much to do with the financing of some of them. The murals simply show some thirty-six representative types of ships from the dawn of history to the present time. There are merchantmen and also the representatives of the navy that protected their cargoes.

Mr. Coale, as secretary of the Ship Model Society, loves his ships and all that pertains to them.

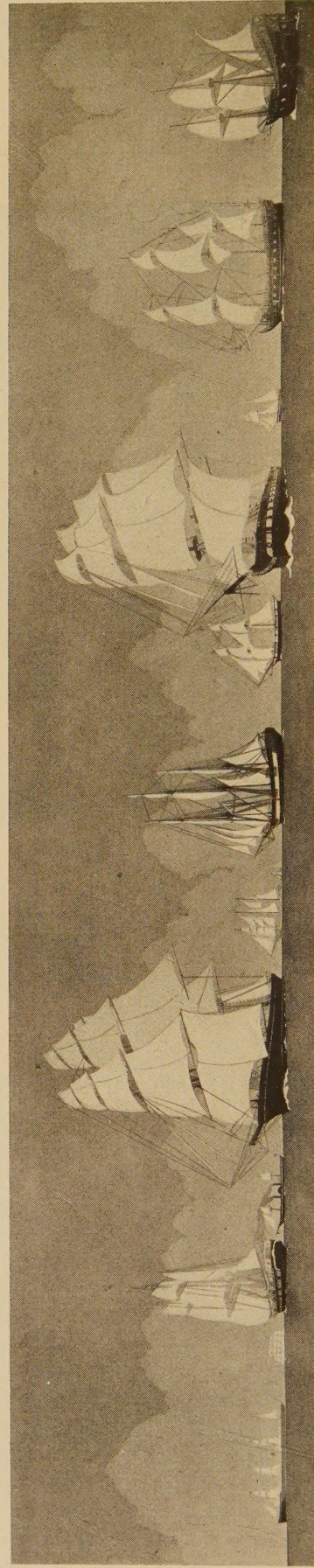
The decision to have mural decorations was made and the contract awarded to Mr. Coale just two and one-half months before the opening



© Griffith Baily Coale

A PAGEANTRY OF THE HISTORY OF COMMERCE BY SEA
GRIFFITH BAILY COALE, PAINTER

IN THE BANKING ROOM OF LEE, HIGGINSON & COMPANY,
NEW YORK CITY



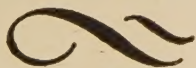
© Griffith Baily Coale

of the building. The question was how to put up a decoration that was the best he could do, and to execute it without any detriment to the work in such a limited period. It was decided to have Mack, Jenney & Tyler, the decorating firm who had charge of the painting of the interiors of the entire building, execute the actual wall painting of these decorations for Mr. Coale with twelve union painters or artisans—men well trained and of exceptional ability.



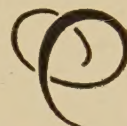
As the construction of the building at that time was nearing completion, it meant that all mural preparations would have to be thoroughly and quickly made, and, when all was ready for the wall application of the pictures, the work must be concluded within a period of three weeks. This was due to the fact that the plaster had to be hard and dry; the marble work in those sections bordering on the decorations would have to be finished, and at the same time all the rough construction scaffolding used in the completion of the ceiling and other parts of the room was still scattered about.

After thinking out his plans, Mr. Coale made small pencil drawings in scale from the architect's blue-prints. He then made charcoal drawings on canvas, scaled one inch to a foot, of the exact spaces of the decoration. These four canvases, when drawn and put together, gave a large-sized scale model of the room. These charcoal drawings were photographed before they were painted, and from these photographs lantern slides were made. A special camera was obtained, with a wide-angle lens. On the back of the camera was built a metal housing with five 500-watt lamps. On the back of the housing were erected a fan and chimney so as to keep the heat from burning up the machine.



In a separate studio substantial scaffolding was then built to hold the machine to sufficient height so that the lens would come on a level with the centre of the pictures. Heavy white paper was thumb-tacked on the studio wall seventeen feet in height. On this the slides were then projected at full size. Each day twenty-five feet were roughly traced in pencil on the

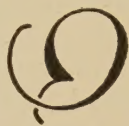
paper exactly in proportion to the sketch without any distortion whatsoever. Mr. Coale came over with assistants at four-thirty each afternoon, when the union men left, and worked all night, night after night, editing and completing the last detail of these large pencil drawings. In four weeks the two hundred and twenty-five feet of enlarged drawings were completed. Each strip of paper was hallmarked to the next sheet, and all were labelled and numbered. As the drawings were being completed the finished sections were perforated—that is, the lines were pierced with little holes almost touching each other, done with a machine not unlike the ordinary wheel perforator used by dressmakers. Meanwhile the original little charcoal studies were very carefully painted in oil, the colors limited to twenty-two tones, including gold. The colors were carefully tabulated on a long strip of canvas with a space for matching.



When the plaster in the room was supposed to have dried, it was sized and the canvas applied to the walls. On the morning set to start the actual painting of two hundred and twenty-five feet of wall space, just three weeks remained before the opening. Mr. Coale loaded a taxi with the great rolls of perforated drawings (or "pounces"), color sketches, and mounted photographs of the charcoal sketches, on which was tabulated by number each tone to be used in the paintings. All this he turned over to the foreman of the twelve union painters, as now, aside from Mr. Coale's constant supervision, the entire job of painting execution was theirs.

As the whole scheme of painting was a pagentry of shipping against a perfectly flat mass of clouds, the tone of which repeated exactly the marble above and below the painting, this cloud color (No. 2) was applied to the entire wall the first day, so that the drawings could be pounced directly upon it. Three layers of scaffolding had been erected around the four walls with a man on each stage. The top man let down the roll of paper. It was set in place, and each man rubbed a thin bag of crushed charcoal over the surface of the drawing. The black dust seeping through the perforations transferred the drawing to the canvas. The next paper was then rolled down, the hallmarks set and the procedure repeated. In this way the entire and rather in-

tricate pattern, two hundred and twenty-five feet long and seventeen feet high, was placed with a perfect fit in all the space in one day.



Next morning the fun began. First of all, six men got No. 1 color, which was a gray-green sky color. They painted it within the proper perforation marks. At the same time, the other men, with pots containing No. 3 color, or ocean, also a perfectly flat tone, laid in the sea, cutting around perforation marks segregating the hulls and foam. The days that followed found Mr. Coale and his foreman on the scaffolding every morning at a few minutes of eight, ready to start at the union whistle. As Mr. Coale was not a union man, he couldn't touch the painting. Only a carefully prepared system made it possible accurately to reproduce his color mural sketch.

The foreman and he had numbered each portion of the rigging, hulls, sails, and every detail with the numbers up to twenty-two, tabulated on the working photographs of the sketches. One man, "the mixer," did nothing but preside over his twenty-two cans, and doled out paint to each man as he emptied his pot. And so for two weeks, under the most intense excitement for Mr. Coale, these artisans filled in carefully and cleanly their tabulated spaces.

Nothing could be seen as a whole, for sections could be glimpsed only from the floor. Above his men dozens of other men were working on a swinging stage, painting the ceiling. On the near-by columns and walls men were at the same time polishing and finishing the marble. Down below the floor was being laid, sand and concrete dumped, and steel pneumatic drills were roaring away. The situation called for complete confidence in the little one-inch scale color studies, and the system behind it!

"I remember," says Mr. Coale, "that during the first week one of the men was stand-

ing by me in the middle of the banking-room during the half-hour lunch period. He chanced to glance up at the portion of the wall canvas where he had been at work, and in the dim light could plainly see the outlines of a great ship under full sail. He grasped my arm, and in intense Italian excitement shouted, 'See! I'm painting a ship!' " Up to that moment the whole thing to him had been simply applying quantities of No. 4 color to places so charted. From that time the men became more and more interested, as under their hands the pageantry took shape.



Two weeks, to the day, from the time the first pounce was set, the last little triangle of color was set into the poop of one little ship, and the entire 3,825 square feet of canvas had been covered. A few days were allowed to add the protecting varnish and to dry, after which a mixture of half buttermilk and half water was applied to the entire surface to remove any gloss that might remain. Then followed the most anxious moments of Mr. Coale's life. The carpenters arrived and began to remove the scaffolding. Had every tone been judged correctly? Had every space been filled? At last all walls were clear, and there were the huge paintings without a blended tone, as much a unit, and as closely related, as the little studies. It was just as carefully painted as though he had taken a year and applied all the paint himself.

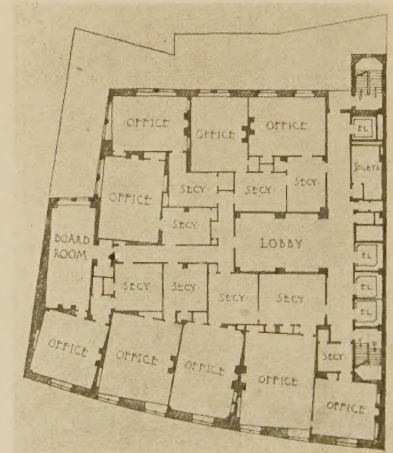
Of course the fact that this mural was conceived as a huge mosaic of flat painted tones laid side by side with no blending, and the close relation and value of the tones used, alone made this form of execution possible. Although the results attained were perfectly satisfactory and beautiful, the methods resorted to were not his usual practice but were employed to meet an emergency.





*from Broad
Street*

BANK OF LEE, HIGGINSON & COMPANY
35 BROAD STREET, NEW YORK
CROSS & CROSS, ARCHITECTS



Basement, first and second floor sketch plans taken from the working drawings



Palmer Shannon

Banking-room column, with bronze cap and arrises, the flutes filled with marble mosaic

BANK OF LEE, HIGGINSON & COMPANY, NEW YORK CITY

CROSS & CROSS, ARCHITECTS

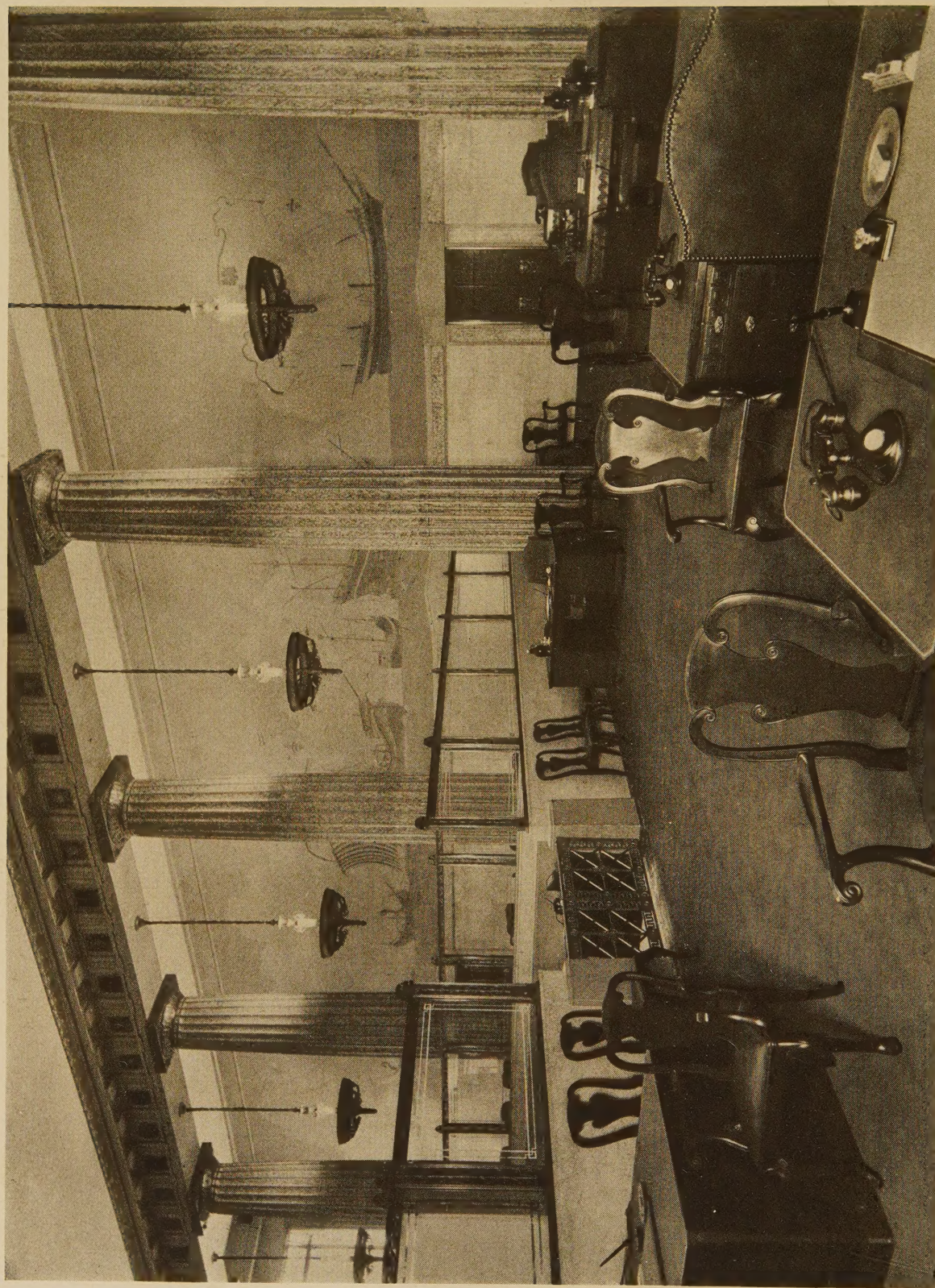


Palmer Shannon

The Broad Street façade, Sub-Treasury in the distance

BANK OF LEE, HIGGINSON & COMPANY, NEW YORK CITY

CROSS & CROSS, ARCHITECTS



Lucy Lamar

Banking-room—partners' space

BANK OF LEE, HIGGINSON & COMPANY, NEW YORK CITY

CROSS & CROSS, ARCHITECTS

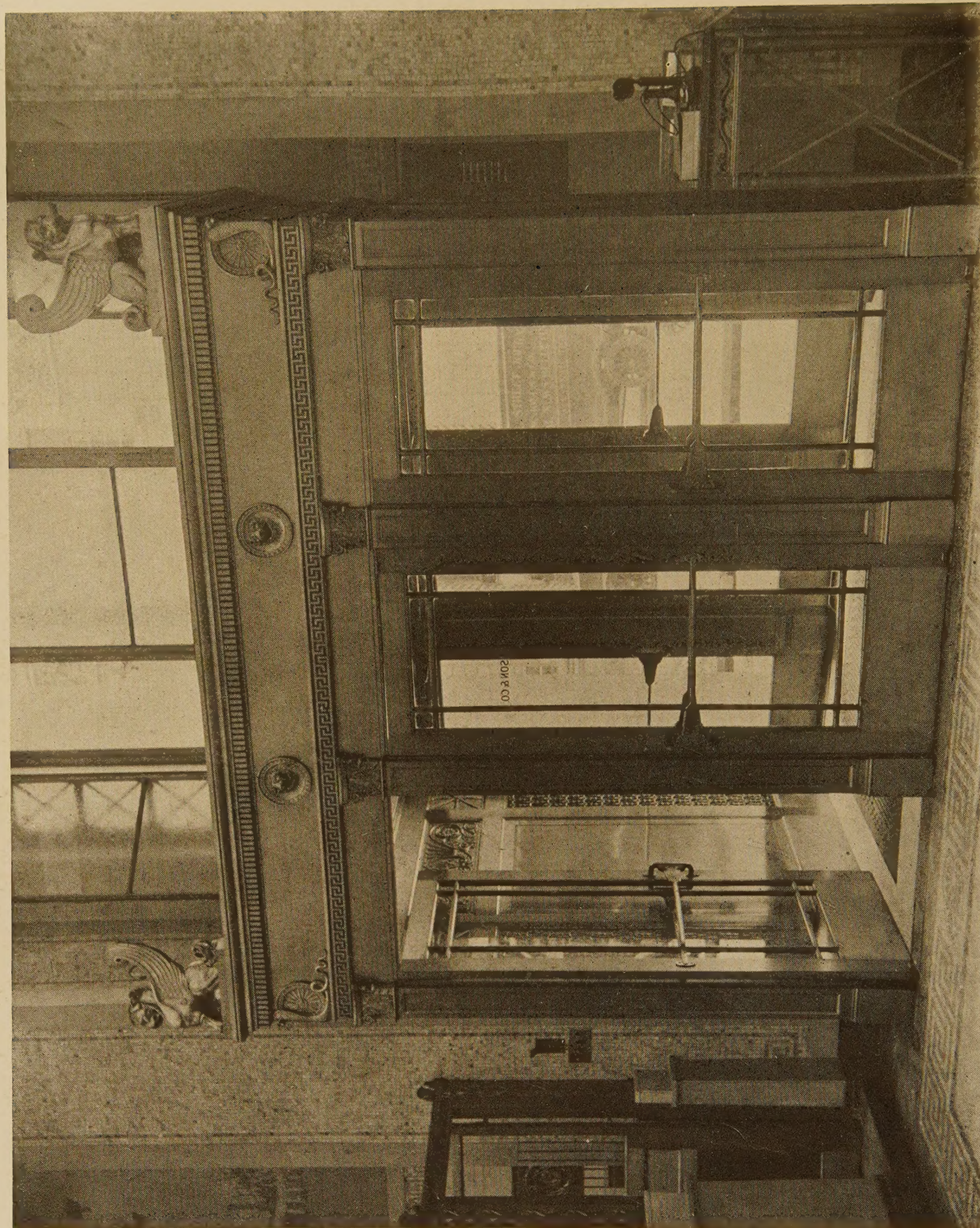


Lucy Lamar

Banking-room, looking toward the rear

BANK OF LEE, HIGGINSON & COMPANY, NEW YORK CITY

CROSS & CROSS, ARCHITECTS



*Detail of
front entrance
from inside*

BANK OF
LEE, HIGGINSON
& COMPANY,
NEW YORK CITY

CROSS & CROSS,
ARCHITECTS

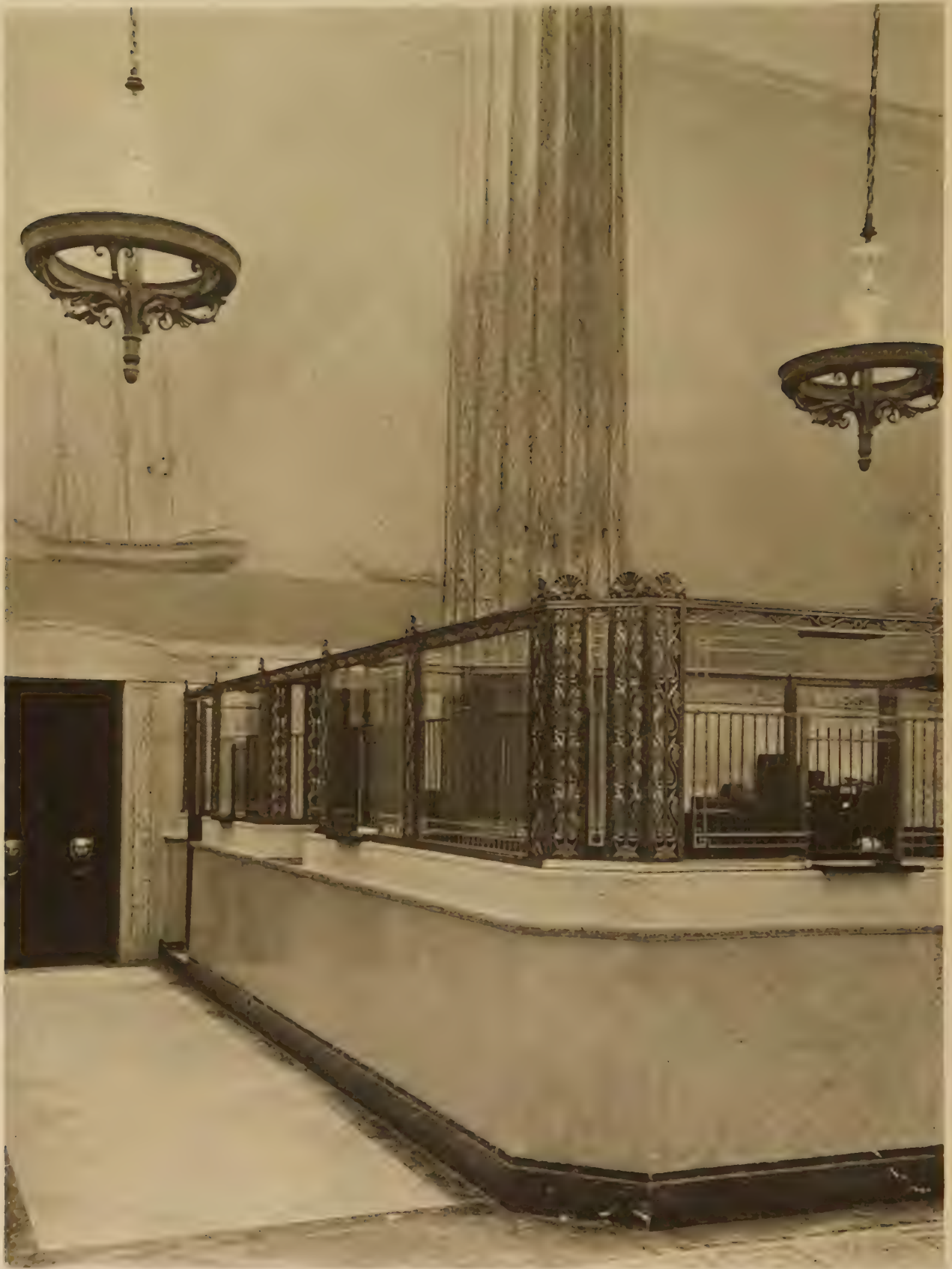
*Details of
ventilation grille and
window grilles*

BANK OF
LEE, HIGGINSON
& COMPANY,
NEW YORK CITY

CROSS & CROSS,
ARCHITECTS



Palmer Shannon

*Palmer Shannon**Detail of counter screen*

BANK OF LEE, HIGGINSON & COMPANY, NEW YORK CITY

CROSS & CROSS, ARCHITECTS

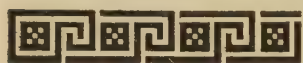


Palmer Shannon

BANK OF LEE, HIGGINSON & COMPANY, NEW YORK CITY

CROSS & CROSS, ARCHITECTS

Milton Bennett Medary: 1874-1929

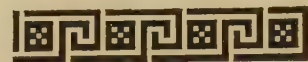


LAST April, Milton Medary stood on the grand staircase of the Corcoran Gallery in Washington and received from the hands of Secretary Mellon the Gold Medal of the American Institute of Architects, the highest tribute the profession can render. Mr. Hewlett, in making the citation, recalled the fact that this medal had been awarded to but four other Americans, all of whom were dead. And it was therefore a particularly gratifying thing that in this case the award was being made to a man young enough to enjoy its possession through many more years of an active and productive life.

And now, a little more than three short months after that award, Milton Medary, too, has joined the vast academy of immortals.

Milton B. Medary was born in Philadelphia, and was graduated from the University of Pennsylvania in 1891. His first architectural partnership was Field & Medary, which continued in effect from 1895 until 1905. Following its dissolution he practised alone until, five years later, the firm of Zantzinger, Borie & Medary was formed, with which Mr. Medary was associated until his death.

During his professional career Milton Medary received many honors. In 1926 President Coolidge appointed him to the National Park and Planning Commission. The year following, Secretary Mellon made him a member of the board of architectural consultants of the Treasury Department. Before these later honors, President Harding had appointed him to the Federal Commission of Fine Arts to consider the physical development of the nation, and in 1918 he had served as chairman of the United States



Housing Corporation, Department of Labor, to design and construct workingmen's villages at Neville Island, Pittsburgh, and Bethlehem, Pa. He was serving, at the time of his death, as consulting architect of Cornell University, Mount Vernon Association, and the Roosevelt Memorial Association.

As president of the American Institute of Architects, Mr. Medary became best known to the profession at large. To the task he brought

a rare tact, a sound judgment, a vision, and an ability to get things done. In his two terms of office the Institute reached its highest point of influence, not only in the profession but among the American people as well.

Among the better known works that Mr. Medary's firm designed are the Valley Forge Memorial Chapel, the Penn Athletic Club, the Fidelity Mutual Life Insurance Company Building, the Protestant Episcopal Chapel of the Mediator, all in Philadelphia or its vicinity. The firm was associated with Paul P. Cret in several notable works, among them the Detroit Institute of Arts. A monument for which Milton Medary will perhaps be best known, since it was his last completed work, and done as an individual apart from his firm, is the Bok Singing Tower in Lake Wales, Florida, dedicated by President Coolidge on February 1 of this year. It was one of those ideal commissions, rare indeed, where the architect was unfettered by considerations of cost. Mr. Medary threw himself into this task with all of the enthusiasm of a lad just out of the atelier. Associating with him Lee Lawrie, Samuel Yellin, and Dulles Allen, and in a setting landscaped by Olmsted, Mr. Medary produced a monument of which it might fittingly be repeated: "*Si monumentum requiris, circumspice.*"



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"IDEAL HOUSE," AMERICAN RADIATOR BUILDING, LONDON
GORDON JEEVES IN CONJUNCTION WITH RAYMOND HOOD, ARCHITECTS. DESIGNED BY RAYMOND HOOD

The enrichment at top is in enamels of yellow, red, gold, and green on cast bronze



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"IDEAL HOUSE," AMERICAN RADIATOR BUILDING, LONDON

[GORDON JEEVES IN CONJUNCTION WITH RAYMOND HOOD, ARCHITECTS. DESIGNED BY RAYMOND HOOD

Indicating the extremely slight projection of members beyond the granite face

EDITORIAL COMMENT

❖ VOL. LX, No. 4

ARCHITECTURE

OCTOBER, 1929 ❖

The beautiful rests on the foundations of the necessary.

RALPH WALDO EMERSON

IN the last issue we were discussing on this page a certain change that has come about with the years in regard to the relationship of the architect to his building. In days long past the architect was a master builder, developing his creations in the actual stone and brick and wood; to-day he is apparently being separated more and more from the work itself, becoming a designer of buildings on paper—more of a draftsman and less of a builder.

There is another radical change in process, a change that is as yet apparently in an early stage rather than an accomplished fact. Some—perhaps a good deal—of the responsibility that had long been indisputably his is being taken away from the architect and being given over to specialists in particular branches. Here again, as in the former matter, possibly we are facing a natural and inevitable subdivision of labors which have unquestionably become vastly more intricate and which have come to require vastly more specialized knowledge than the architect's task in earlier and less complex times.

A client comes to an architect with a commission to design a hotel. Early in the negotiations the fact is made plain that the architect's services as a creator of beauty are required, but the client has already retained, or proposes to retain, the services of a hotel specialist in an advisory capacity; his judgment as to the practical requirements, the functional side of the proposed building, is to be binding upon the architect. The architect frequently is put in the position of having to accept this division of responsibility with a stranger or else decline the commission. The same question may arise in the case of a factory, a library, a bank. The architect is being pushed farther and farther back into a corner of what was once solely his own domain.

It is futile to oppose a growing practice of this character; if one architect refuses to share his responsibility in such a case, there are five or ten of his fellow practitioners who will gladly submit, and it is at least a debatable question whether the client is not justified in his procedure. If the practice of engaging specialists in

architectural work is a sound one, actually resulting in better buildings, it is the architect who should be suggesting and directing the engagement of these men, not the client.

It seems to us that herein lies a really great opportunity for the American Institute of Architects. There are few architectural offices large enough to maintain even an up-to-date knowledge of who are the most skilful specialists in this growing field, let alone keeping in constant touch with them. Only an organization of architects could do that, and it could do it in such a way as to be of inestimable benefit to its members. Such a service, however, would have to be something far more than an information desk with a list of names and addresses. It would have to be a bureau of technical standards, constantly adding to its fund of knowledge through research and wide observation. It would have to work towards and eventually maintain an unquestionable superiority of technical information over a widening front. The need for this sort of information is most assuredly not going to grow less; it must become greater with the growing complexity of our civilization. Less and less will any one man be able to compass it; inevitably it must become a matter for organized effort.

With such a service back of a member of the Institute, his reply to the client would be far more satisfactory, both to the latter and to himself: "Yes, a specialized technical knowledge will undoubtedly be required in this problem; none but the very best will be acceptable, and that best is readily available in my own national organization, functioning directly through my own office."

With a power of this scope behind the members of the American Institute of Architects, the organization's present problem of how to increase its membership would become instead a problem of limiting its numbers to those capable of meeting its high standards.

There may be those who will scent in this the dangers of bureaucracy in architecture; perhaps such dangers are there, but the alternative may be oblivion for the architectural profession as we know it, with the architect reduced to the point where he becomes merely a designer who is called in to embellish a façade.



The Bellingham Hotel, Bellingham, Wash., now under construction. R. C. Reamer, architect



The new Chicago home of the McGraw-Hill Publishing Company. Thielbar & Fugard, architects

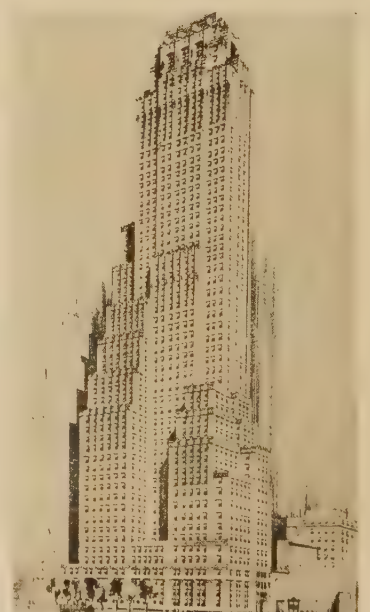
Architectural News in Photographs



Accepted design of Smith & Bassette, architects, for the new State Office Building to be built in Hartford, Conn.



An interesting view of Howells and Hood's Tribune Tower and, at left, the new Medinah Athletic Club by Alschuler



The northwest corner of 42d Street and Fifth Avenue, New York, is to have this fifty-eight-story office-building. Shreve, Lamb & Harmon, architects



Would you believe that this is in Merion, one of the suburbs of staid Philadelphia? E. Allen Wilson, architect



South Dakota State College is to have a campanile, the gift of an alum-



One of the two new ventilation buildings for the Detroit-Canada Tunnel. Parsons, Klapp, Brinckerhoff & Douglas, engineers

nus, with a beacon light at the top. Perkins & McWayne, architects



Oscar Eggers's beautiful drawing for the parish house, church and rectory of a proposed Holy Trinity group at Seaman

Avenue and Cummings Street in uptown New York. Office of John Russell Pope, architect



Another element in the development of New York's east side along the river front—I East End Avenue. Pleasants Pennington, architect



Hunter College is to erect the first of fourteen new buildings on its new site in the Bronx. Thompson, Holmes & Converse; Charles B. Meyers, architects



BOOK REVIEWS

WROUGHT IRON IN ARCHITECTURE. By **GERALD K. GEERLINGS.** 202 pages, 8½ by 11¾ inches. Illustrated with photographs, diagrams, and measured drawings. New York: 1929: Charles Scribner's Sons. \$7.50.

This is a companion volume to "The Metal Crafts in Architecture" by the same author. The previous volume covered the handling of other metals, including cast iron, whereas this volume is devoted entirely to the history, design, and craftsmanship of iron that is wrought. There are, of course, many books on wrought iron—most of them historical records in picture form. Mr. Geerlings's contribution in his two volumes has been that of the close student of metals as used decoratively by the architect. Historical considerations are subordinated to a clear elucidation of the fundamental and inherent qualities of the metals as these should influence design. These two books should bring to the architectural designer in metal a new understanding of, and sympathy for, the decorative possibilities of the metals.

THE SPIRIT OF AMERICAN SCULPTURE.

By **ADELINE ADAMS.** 196 pages, 4½ by 6¾ inches. Illustrated with photographs. New York: 1929: The National Sculpture Society. \$1.60 postpaid.

Mrs. Herbert Adams wrote this well-balanced survey of American sculpture as an accompaniment to the Sculpture Show of 1923. The book is now reprinted in a new edition with a chapter, "After Six Years," bringing it up to the present diverse bypaths of modern work.

PHEIDIAS. By **JOHN GALEN HOWARD.** 287 pages, 5¼ by 7½ inches. New York: 1929: The Macmillan Company. \$2.50.

This little volume signalizes an event in architectural literature—the telling in blank verse, by an architect of to-day, of the life, thoughts, love, and aspirations of the master sculptor of two thousand years ago.

WHAT ENGINEERS DO. An Outline of Construction. By **WALTER D. BINGER.** 266 pages, 5½ by 8 inches. Illustrated with line diagrams and sketches. New York: 1929: W. W. Norton & Co., Inc. \$2.75.

A comprehensive effort to compress the theory and operations of engineering into a compass where

it will be readily understandable to the layman. A particularly valuable book for the student who is contemplating one of the engineering professions.

INTRODUCTORY HANDBOOK TO THE STYLES OF ENGLISH ARCHITECTURE. Part I, The Middle Ages. 32 pages, 5¼ by 8½ inches. Illustrated with line drawings. Printed in Great Britain. Philadelphia: 1929: J. B. Lippincott Co. \$1.

A handbook designed for use with comparative diagrams, 20 by 30 inches, prepared for the use of teachers and students of architecture and archæology.

AMERICAN PLANTS FOR AMERICAN GARDENS. By **EDITH A. ROBERTS, Ph.D.,** and **ELSA REHMANN.** 131 pages, 5½ by 8½ inches. Illustrated by photographs. New York: 1929: The Macmillan Co. \$2.

Dr. Roberts, who is professor of botany at Vassar, and Miss Rehmann, landscape architect and author of "Garden Making," have collaborated upon this study of plants in relation to their environment, a work of great value to landscape architects and to the more skilled among amateur gardeners.

BUILDING THE HOUSE OF GOD. By **ELBERT M. CONOVER.** 217 pages, 6 by 8½ inches. Illustrated from photographs, perspective drawings, and plans. New York: 1928: The Methodist Book Concern. \$2.50.

Mr. Conover is Director of the Bureau of Architecture of the Methodist Episcopal Church, and has written this volume for those connected in any way with church building committees, to whom it should prove a valuable guide and mentor.

THE OLD COTTAGES AND FARM-HOUSES OF NORFOLK. By **CLAUDE J. W. MESSENT, A. R. I. B. A.** 348 pages, 7½ by 9¾ inches. 112 illustrations from pen drawings. Norwich, England: 1928: H. W. Hunt. 10s. net.

The author has brought together many of the fine old examples of domestic architecture in this particular locality. With his pen drawings are descriptions, architectural and historical, to form a valuable record of East Anglian work. He has been at pains to gather many out-of-the-way examples, rather than those which are best known through publication elsewhere.



A Pictorial Review of Modern Architecture in Europe

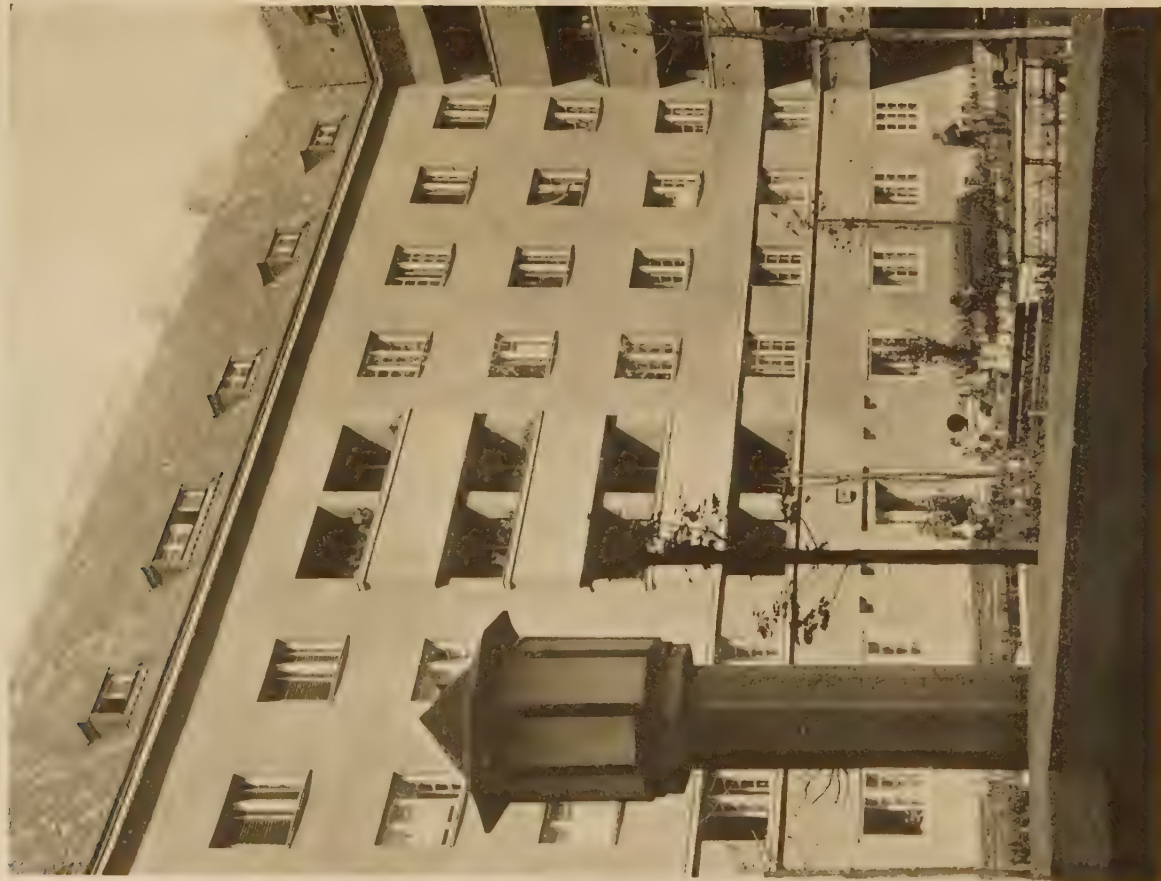


By F. R. YERBURY, Hon. A. R. I. B. A.



Workmen's Housing, Vienna.

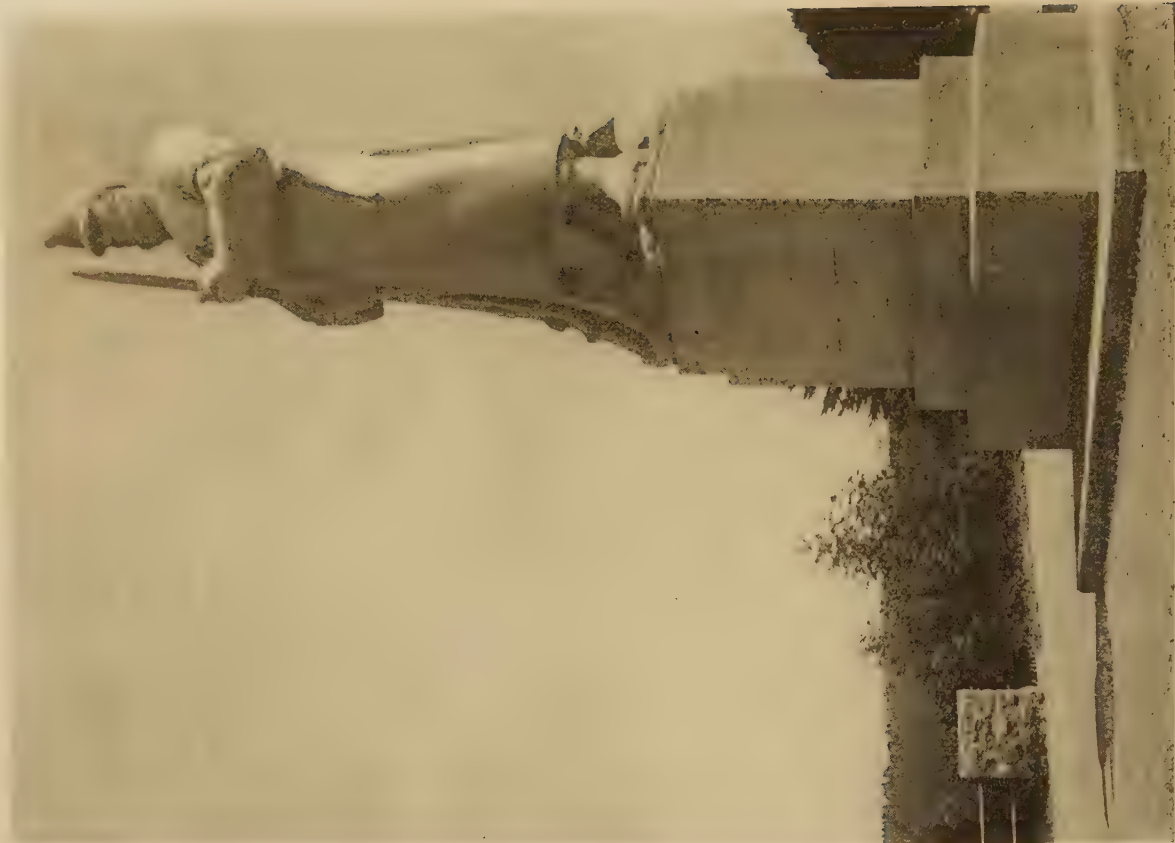
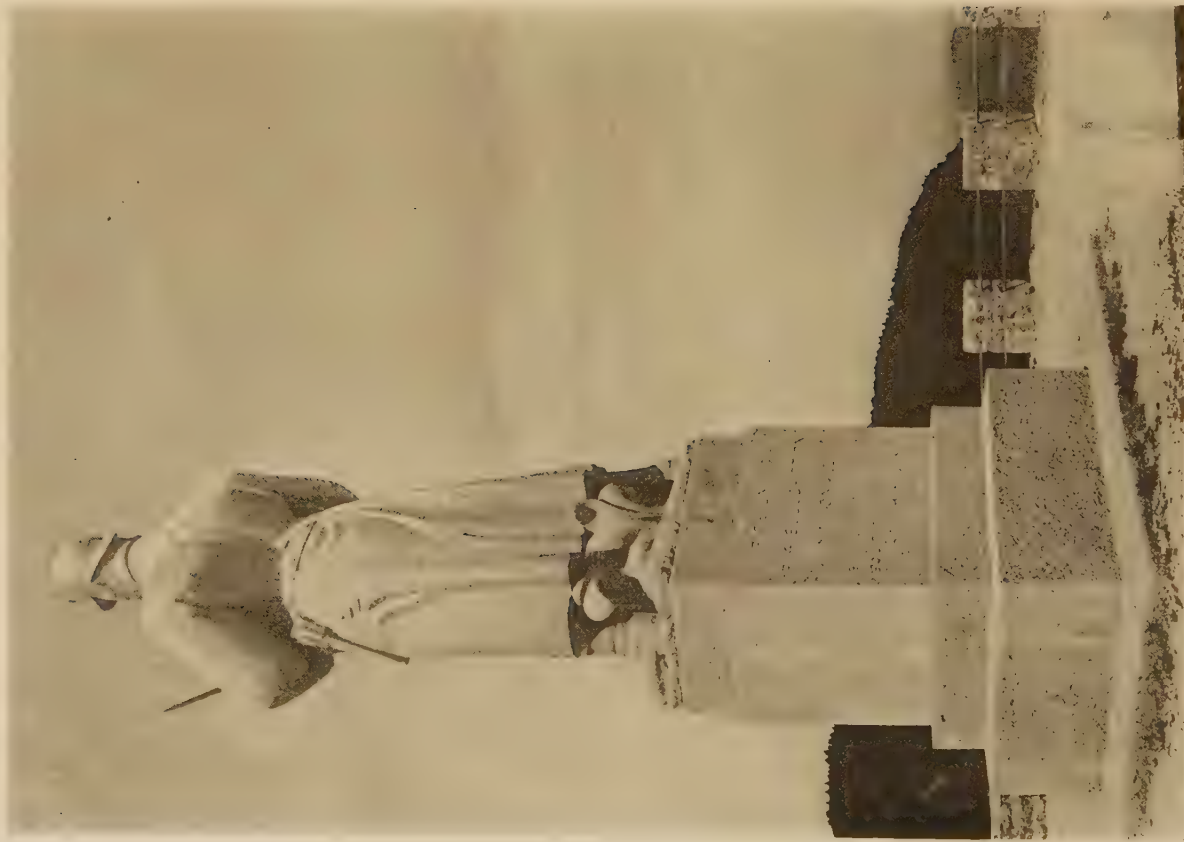
Designed and built by the Municipality



Workmen's Housing, Vienna. Designed and built by the Municipality



Cinema, Titania's Palace, Berlin. Schöffler, Schloenback & Jacobi, Architects



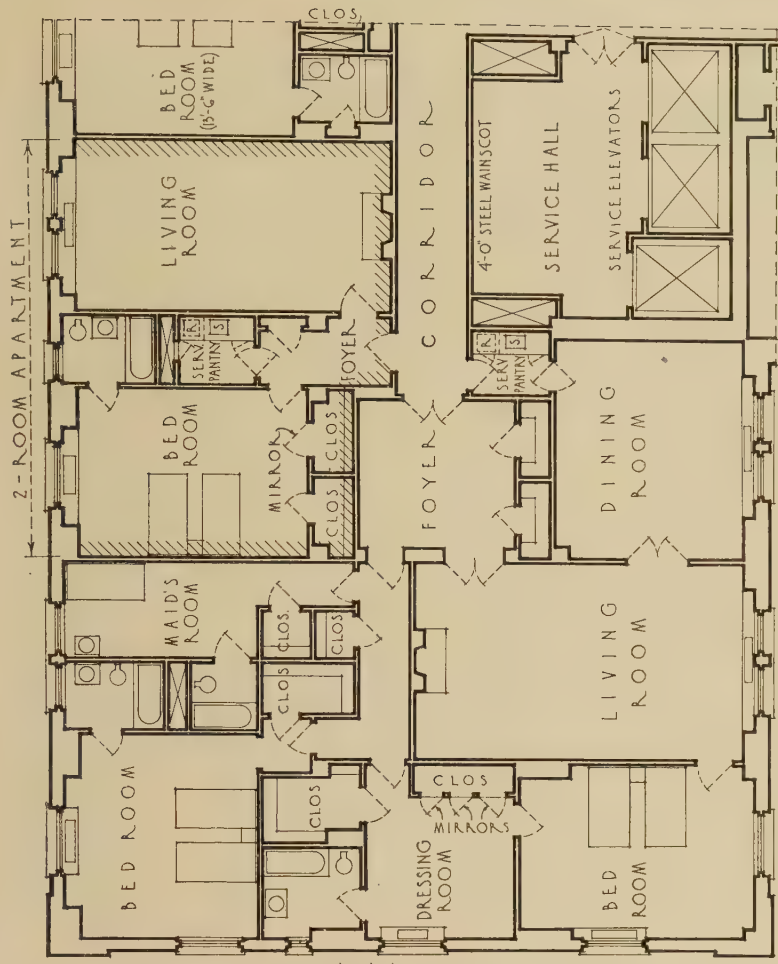
The Swiss Soldier, war memorial near the French frontier. L'Eplattienier, Sculptor



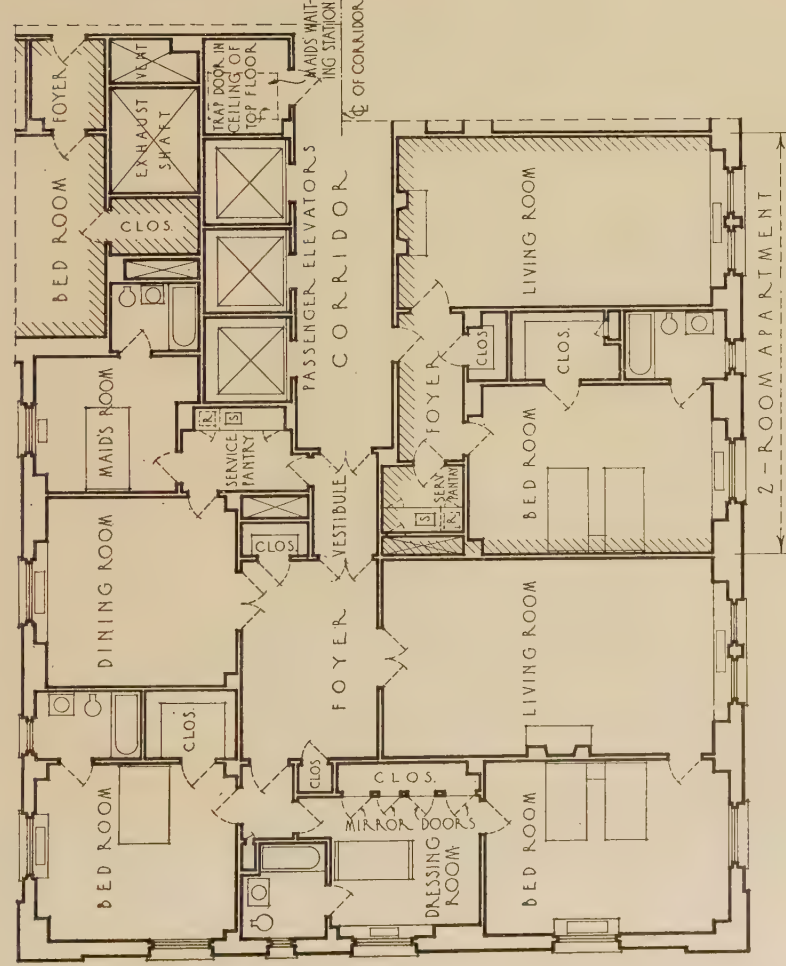
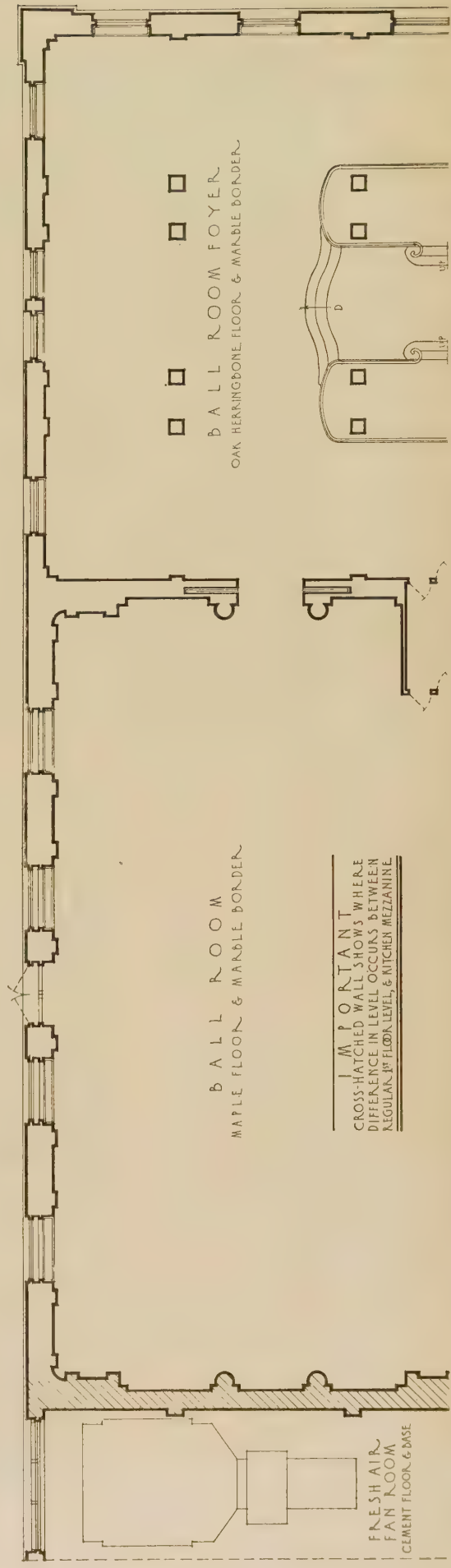
Parish House, The Högalids Church, Stockholm. David Dahl, Architect



The Chilehaus, Hamburg. Fritz Höger, Architect



TYPICAL APARTMENTS - 2- & 6-ROOM (TYPE "B")
SCALE 1/16" = 1'-0"

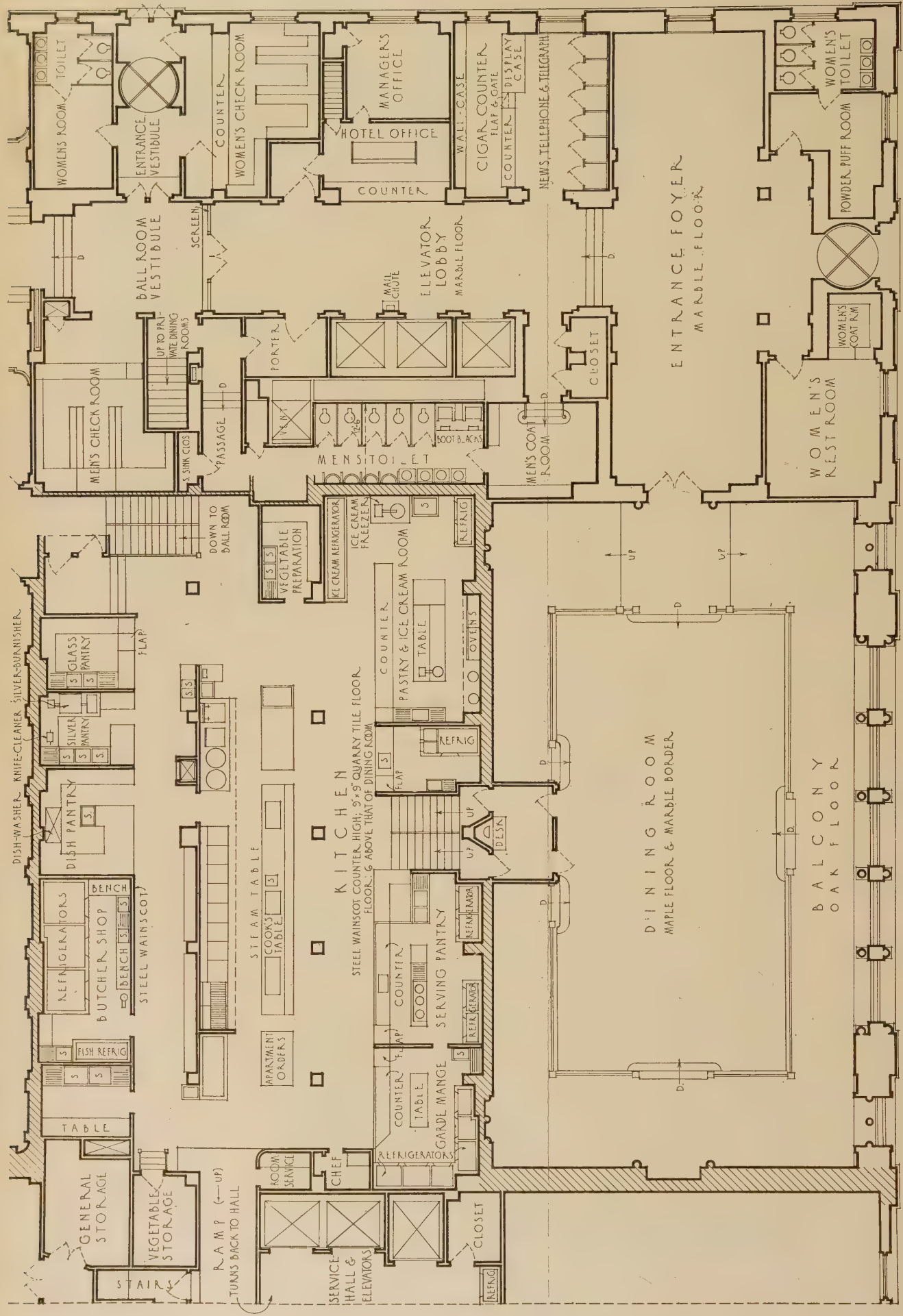


TYPICAL APARTMENTS - 2- & 6-ROOM (TYPE "A")
SCALE 1/16" = 1'-0"

IMPORTANT
CROSS-HATCHED WALLS SHOWS WHERE
DIFFERENCE IN LEVEL OCCURS BETWEEN
REGULAR 1ST FLOOR LEVEL & KITCHEN MEZZANINE

BALL ROOM
MARBLE FLOOR & MARBLE BORDER

FRESH AIR
FAN ROOM
CEMENT FLOOR & BASE



(PARK AVENUE)

F I R S T F L O O R P L A N

S C A L E 1/16" = 1'-0"





NOTES

PLANS OF TYPICAL APARTMENTS AND FIRST-FLOOR MAIN ROOMS AND KITCHEN, PARK LANE APARTMENT-HOTEL, NEW YORK CITY

SCHULTZE & WEAVER, ARCHITECTS

Apartments, Two-Room

These follow the usual scheme of providing a small foyer into which the other rooms open, but the distinctive feature lies in the ample closet (6' by 9') which is almost large enough to be termed a room. On the plan overleaf the cross-hatched lines indicate the dividing partitions between the two- and six-room apartments.

Apartments, Six-Room

Overleaf there are two types illustrated, "A" on the left and "B" on the right. The Park Lane is provided with about an equal number of each, some tenants preferring one and some the other. The advantages of "A" are that the dining-room, foyer, and living-room are better suited to entertaining for a large party than "B," where they are not arranged along a straight axis. On the other hand, the advantages of "B" over "A" are that in case there are callers in the living-room and the maid is wanted in either of the master bedrooms, she can reach there without traversing the living-room; also that while the maid's room is not as good a shape as in "A," it can be used as a child's room, since it does not open off the serving pantry as does the maid's room in "A." In both it should be noted that the dressing-rooms are ample (about 12' by 12'), and that closets almost attain the size of servants' rooms.

First Floor, General

The problem was made complicated by the fact that the railroad tracks eliminate the use of basement space where the utilities usually are placed. It was desired to have only one kitchen, as in practically all modern hotels, which would serve the regular dining-room, the ballroom, special dining-rooms, and room service. It was finally necessary to place the

kitchen on a mezzanine 6' above the low point (central space) of the dining-room floor.

Kitchen

While the layout for each new problem is a matter for a specialist, the relation of this kitchen to the various units it serves is noteworthy, as well as the orderliness of the various small specialized alcoves arranged around the outside of the room, with only the steam-table freestanding in the centre. Main dining-room service is up a straight flight of ten steps toward the front in the centre, ballroom and special dining-room service is to the right rear of the kitchen, while the room service is to the left centre up a ramp which returns and leads into the service-hall.

Entrance Foyer

From this open the main dining-room, the elevator lobby, and the usual ladies' rooms. To create an air of privacy about the elevator lobby so that dining-room guests will not feel free to wander up and down a precinct which is more particularly for the resident tenants only, there are three steps and an arched architectural treatment which has a restraining psychological effect, according to the management.

Elevator Lobby

From this open the inconspicuous hotel office, check rooms, news and cigar stand, etc. The latter is so arranged that being accessible only through a cased opening it has a definitely private appearance; the barber shop is behind the bank of elevators and down a flight of stairs. A screened end toward the ballroom permits the latter to be cut off entirely from the remainder of the first floor, since the ballroom has its own entrance foyer. The elevator lobby is given a dignified, domestic appearance by eliminating the usual commercial aspects of office, news-stands, and the like.



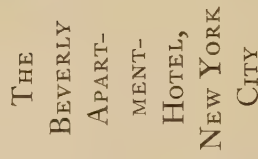
KITCHEN,
PARK LANE
APARTMENT-
HOTEL,
NEW YORK

SCHULIZE &
WEAVER,
ARCHITECTS
(See overleaf)

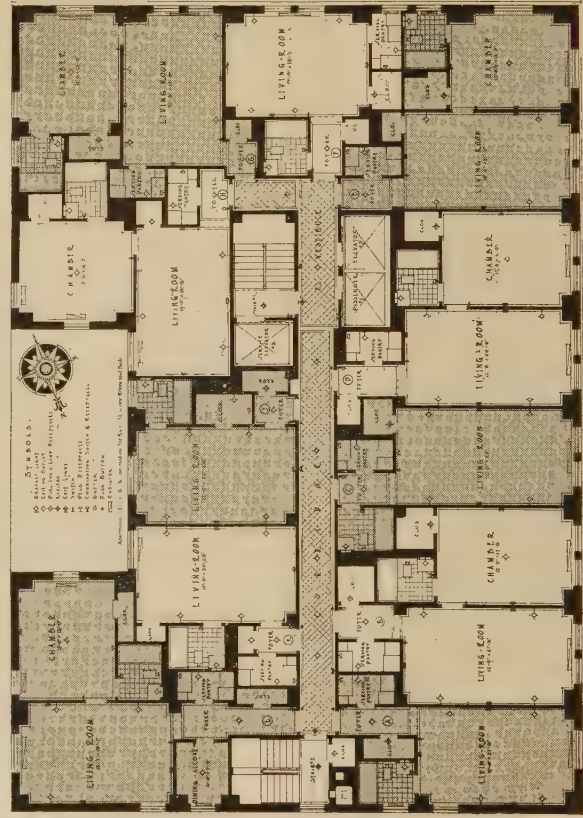


THE BEVERLY APARTMENT-HOTEL, NEW YORK CITY

EMERY ROTH, ARCHITECT
SYLVAN BIEN, ASSOCIATE



Floor plan, twenty-second and twenty-third floors



Floor plan, eighteenth and nineteenth floors



Troubridge

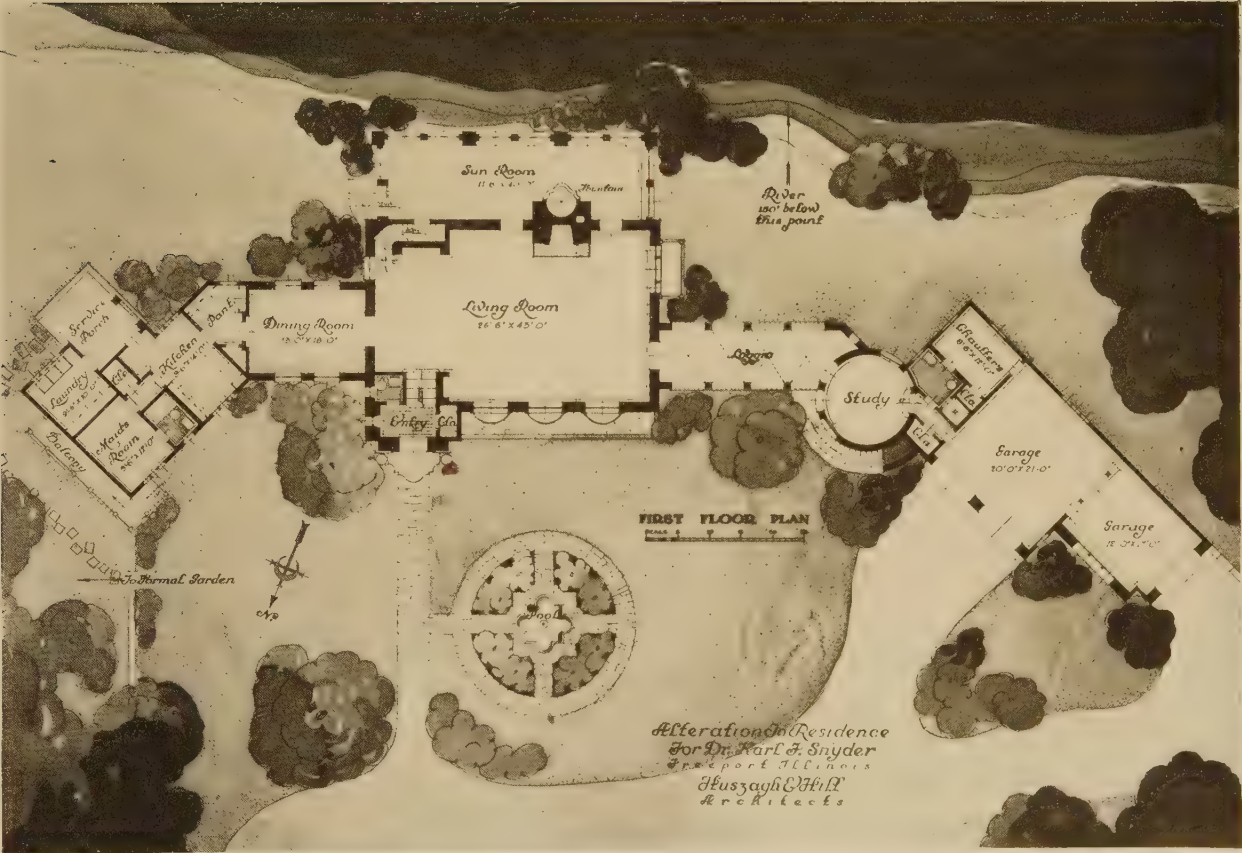
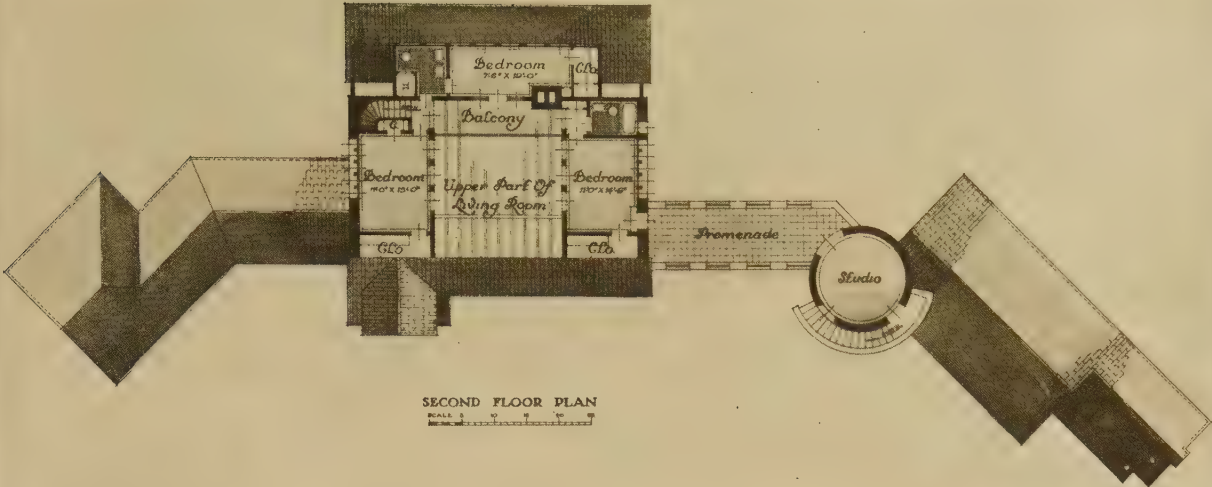
HOUSE OF DR. KARL F. SNYDER, FREEPORT, ILL.

HUSZAGH & HILL, ARCHITECTS

*Trowbridge*

HOUSE OF DR. KARL F. SNYDER, FREEPORT, ILL.

HUSZAGH & HILL, ARCHITECTS

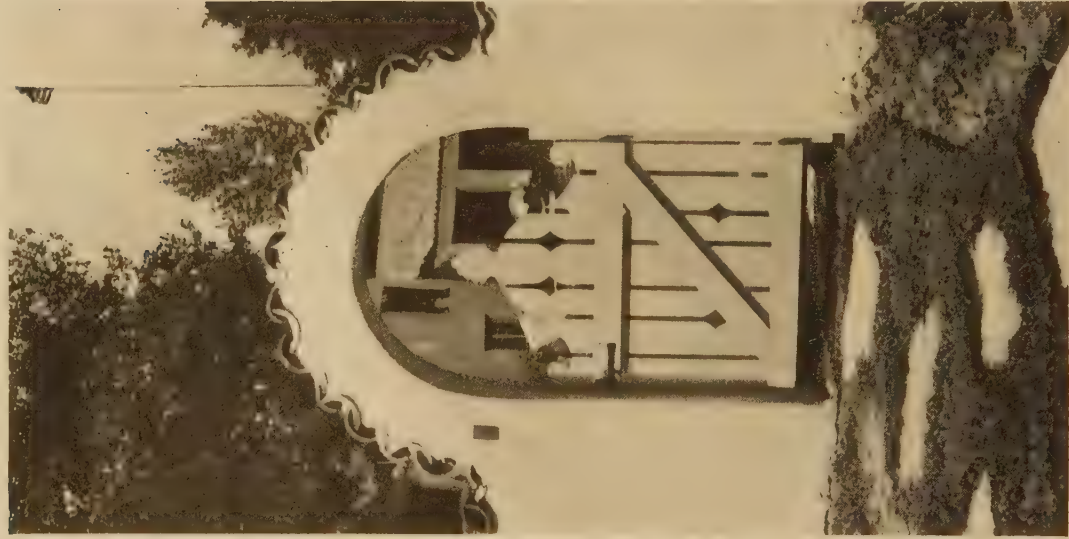


HOUSE OF DR. KARL F. SNYDER, FREEPORT, ILL.

HUSZAGH & HILL, ARCHITECTS



Trowbridge



HOUSE OF DR. KARL F. SNYDER, FREEPORT, ILL.

HUSZAGH & HILL, ARCHITECTS



Photographs by Padilla Company

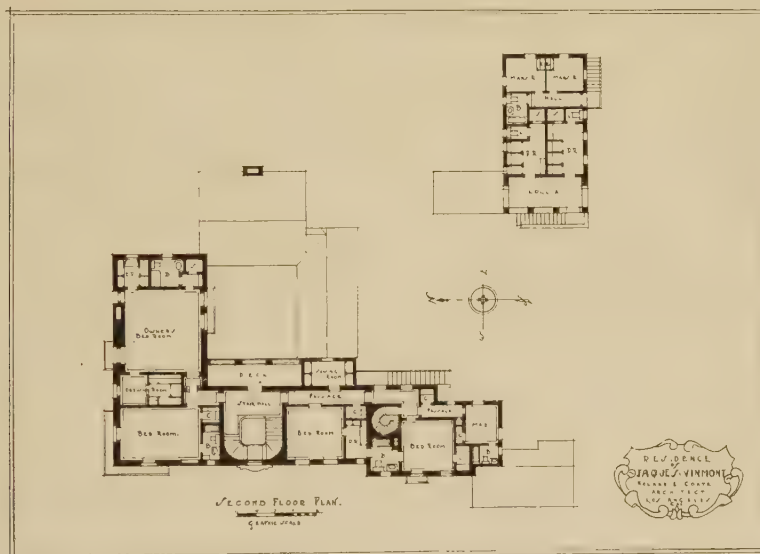
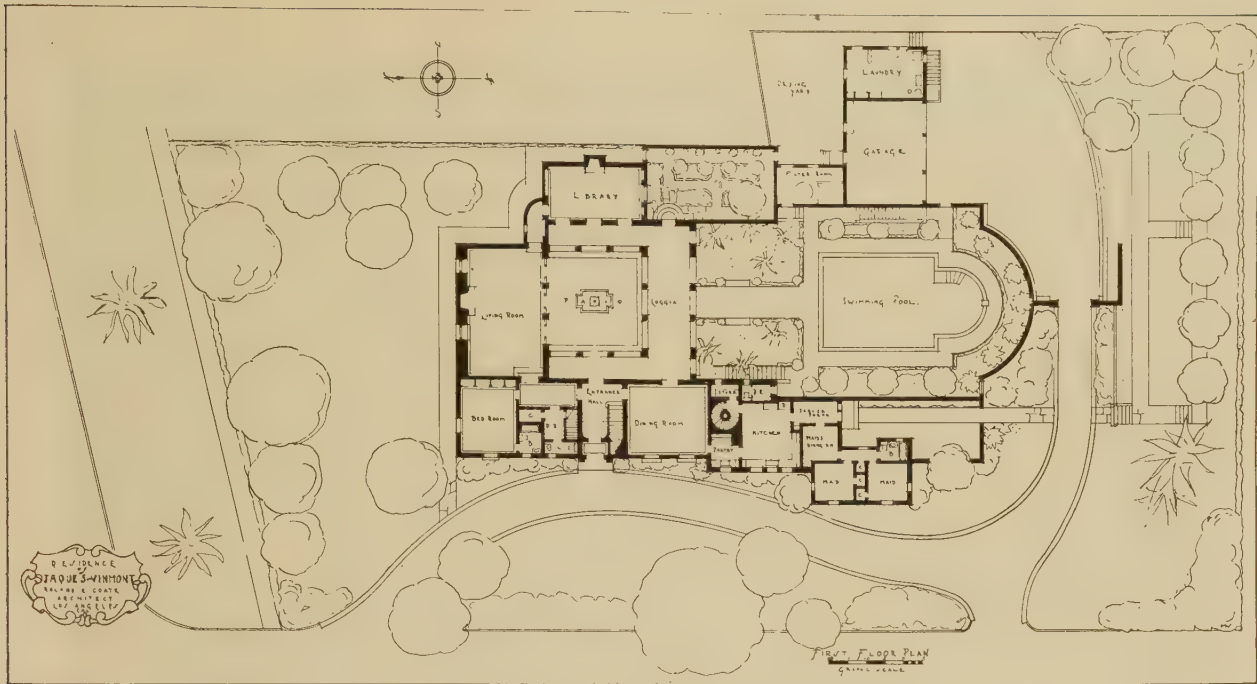
HOUSE OF JACQUES VINMONT, LOS ANGELES, CALIF.

ROLAND E. COATE, ARCHITECT



HOUSE OF JACQUES VINMONT, LOS ANGELES, CALIF.

ROLAND E. COATE, ARCHITECT





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HOUSE OF JACQUES VINMONT, LOS ANGELES, CALIF.



ROLAND E. COATE, ARCHITECT



Old and New Arched Openings in English Brickwork



By Gerald K. Geerlings

THE semicircular brick arch has always enjoyed enthusiastic patronage, and nowhere more than in English domestic architecture. In old work the cost of ground, or moulded, brick voussoirs was apparently accepted with complacency, but the modern architect has been forced by economic pressure to resort to ingenious handling of ordinary brick to secure arched motifs. Such rightly revered wall niches as those at Hampton Court (Fig. 1), and moulded archivolts as at the Guilford Hospital (Fig. 6), have modern antecedents which are no less deserving of study. Fortunate indeed the architect with a client willing to pay the piper for specially moulded forms, for these lend themselves to endless possibilities in ornament and shadow variation. But in the majority of cases, while the modern client may embrace the idea of brick arches on sketches, he decides against them on discovering the extra cost they entail. And what to do then?

The solution of forming an arch with common brick—and still maintaining distinctive

character—has been achieved in several houses of Chelsea Park Gardens, London, by two means (Figs. 3, 4 and 5). The arch is formed of a rowlock course, sometimes surrounded by two courses of flush tile for emphasis, and an inner arch of flat tile when voussoirs greater than 4-inch headers are desired. It is self-evident that any brick length over that of a header used as a voussoir with only an 18-inch radius leaves unsightly spreading joints at the outer circumference. It may not be particularly original to employ an arched rowlock course, but it is difficult to imagine its being done in better taste with better effect than here. The selection of the brick is largely responsible; a hard, smooth, uniform type, with raked joints, would be intolerable. Here the wise choice has been a rough brick with variations in color, and edges not too meticulously sharp, combined with a wide flush joint. To gain additional height over the 4-inch rowlock course, a double row of narrow tile (each about 5 inches in width), follows the outer margin of the brick (Figs. 3 and 5).

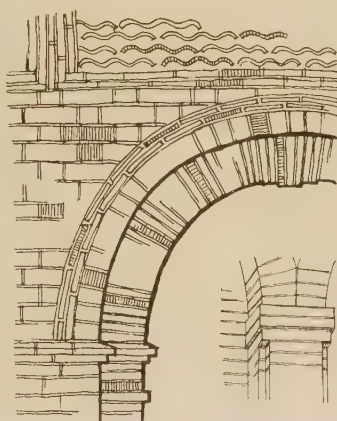


Fig. 1. A niche in the garden wall, Hampton Court

Fig. 2. Garden wall at Blickling Hall, Norfolk. The bricks are deep red, weathered gray and yellow. See detail below



Details of the treatment of rowlock arch with tile as illustrated in Figs. 3, 4, and 5 on the following page



A detailed sketch of the impost and pier-head shown in the Blickling illustration above



Fig. 3. The simple arched treatment of a doorway to a house in Chelsea Park Gardens, London. Note the wave motif in the panel above



Fig. 4. Another doorway to Chelsea Park Gardens — this one with a variation in the keyblock



The impost is accentuated by two projecting tile courses, the upper one beyond the lower, and given the effect of a drip by tilting it down slightly. To emphasize the arch by securing a second plane, 8-inch tile about 1-inch thick with $\frac{3}{4}$ -inch joints, are employed. Variations are introduced in some doorways, such, for example, as the accenting of the impost by a double set

of projecting tile and a keyblock unit (Fig. 4).

At Blickling Hall, Norfolk, the garden wall has arches which look as though the voussoir bricks could be duplicated by slight grinding at the job. The most suggestive feature is the cap, and offset in the corner of the pier, both of which would probably be more suitable to a wider projection.



Fig. 5. Another Chelsea Park Gardens doorway—this one without the inner plane of tile

Fig. 6. Doorway in court of Hospital of the Blessed Trinity, Guildford, depending for its decoration upon moulded brick





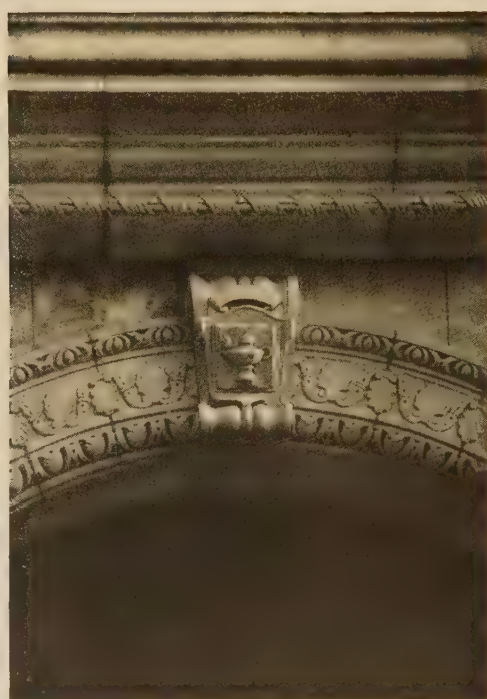
ARCHITECTURE'S PORTFOLIO OF KEYSTONES



RENWICK,
ASPINWALL &
TUCKER



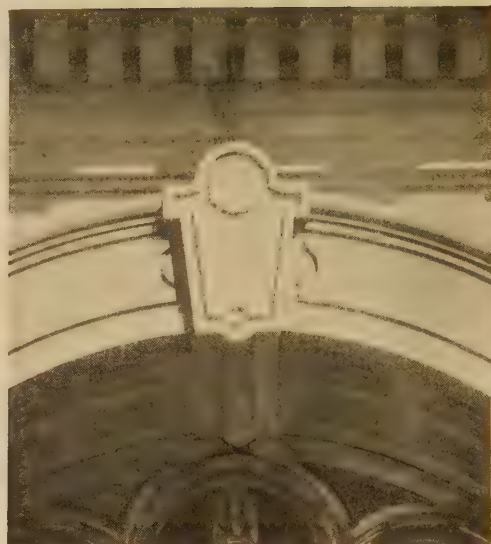
GOODWILLIE
& BESSELL



YORK &
SAWYER



S. EDSON
GAGE



CARLETON
MONROE
WINSLOW

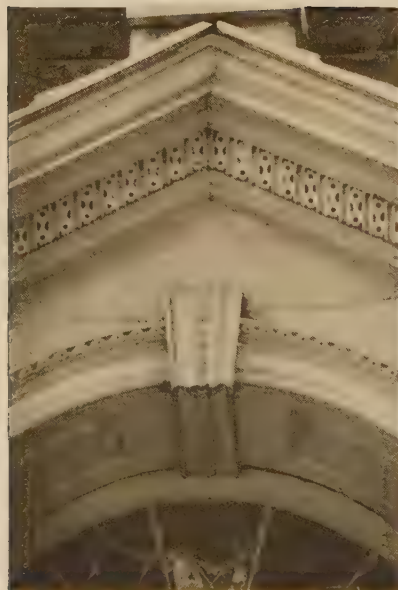


YORK & SAWYER

NEW CASTLE, DEL.

LONG MEADOW, MASS.

NEW CASTLE, DEL.





McKIM, MEAD
& WHITE



S. EDSON
GAGE



YORK & SAWYER
GERMANTOWN, PA.

NEW CASTLE, DEL.

INDEPENDENCE
HALL, PHILADELPHIA





WARREN &
WETMORE



JAMES GAMBLE
ROGERS



RIPLEY &
LEBOUTILLIER



ANDREW J.
THOMAS



BENJAMIN W.
MORRIS



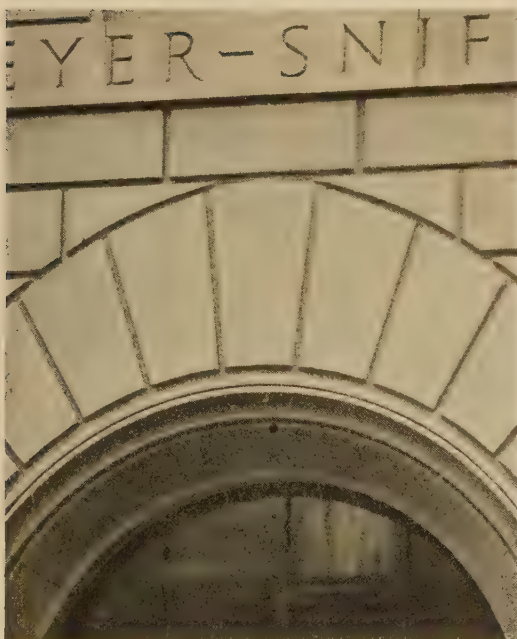
PELL &
CORBETT



NEVIN,
WISCHMEYER
& MORGAN



INDEPENDENCE
HALL,
PHILADELPHIA



WARREN &
WETMORE



YORK &
SAWYER



RENWICK, ASPINWALL & TUCKER



S. EDSON GAGE



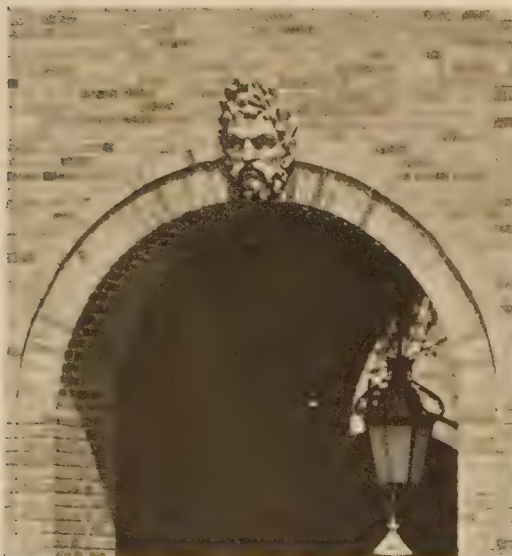
CHRIST CHURCH, PHILADELPHIA



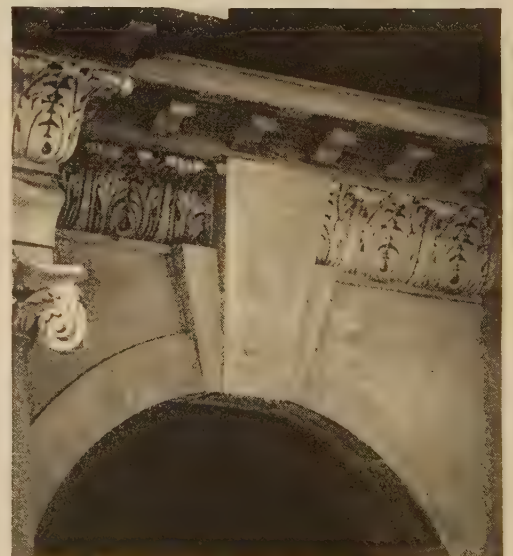
WARREN &
WETMORE



GEORGE RAY



WARREN &
WETMORE



WALKER &
GILLETTE



7 EAST 67TH STREET, NEW YORK



MEYER & HOLLER



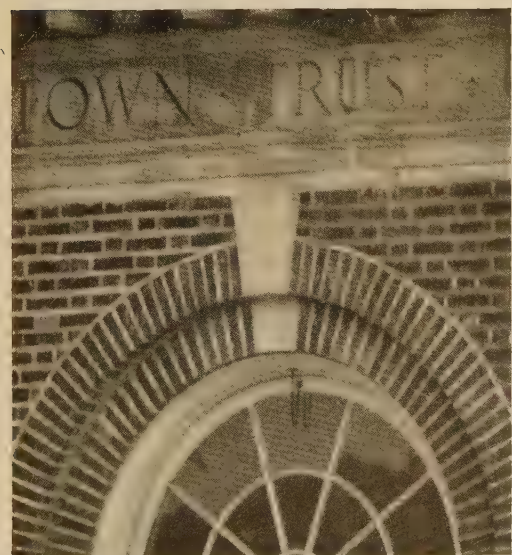
LEWIS CARTER AND JOSEPH
LINDSLEY



WARREN & WETMORE



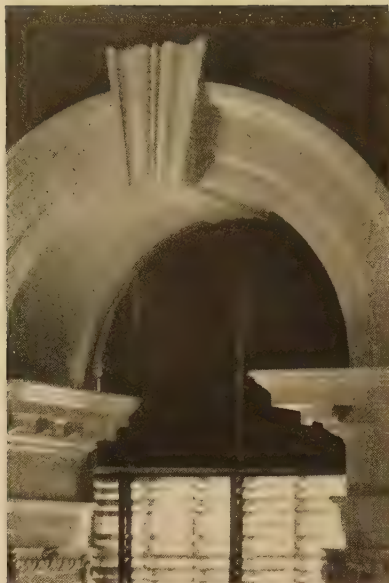
WARREN &
WETMORE



SAN DOMENICO,
ITALY

ARTHUR H.
BROCKIE





INDEPENDENCE
HALL,
PHILA-
DELPHIA

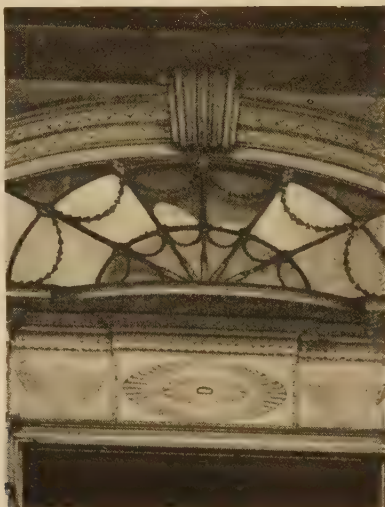


ALEXANDRIA,
VA., 1792



NEW
CASTLE,
DEL.

NORTHERN
NEW
JERSEY,
CIRCA 1800



ELECTUS
D. LITCH-
FIELD



WOODLANDS,
PHILA-
DELPHIA,
1770



WORCESTER-
SHIRE,
ENGLAND,
CIRCA 1690

ELECTUS
D. LITCH-
FIELD AND
PLINY
ROGERS



Friday, August 9.—Back from the High Sierra trails after two weeks of hiking along the broken granite of the great Western backbone of the continent. Back from the elixir of rarefied cold air at ten, twelve and thirteen thousand feet altitude, where one breaks the ice in his water bucket to bathe in the half light just before dawn, and where one tramps knee deep in snow across the face of a glacier, scaling the peaks of Mts. Lyell, Ritter, and Banner to sit on the top of the world. Back again to so-called civilization as expressed by the city of Los Angeles.

Lunched with Carleton Monroe Winslow, who tells me that I should see Agua Caliente, "the Deauville of America," just over the Mexican border near Tia Juana. Inquiry reveals the fact that I can book the last seat in a plane leaving here at two to-morrow afternoon, can spend a night down below the border, and return Sunday afternoon.

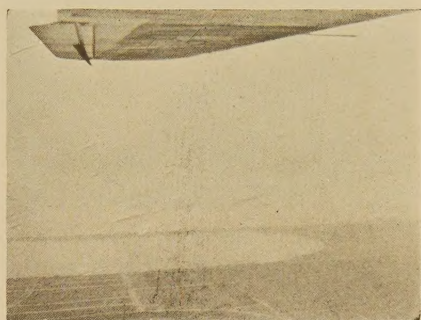
Saturday, August 10.—Spent the morning renewing acquaintance with several architects, and with Warren Hoak in talk about the details of his forthcoming book, "Masterpieces of American Architecture."

The ticket entitling me to air passage to Agua Caliente, Mexico, and return is like any strip railroad ticket. There is a difference in the wording on the back, however, by which the purchaser agrees to many things, and further binds "his heirs, administrators, executors, successors and assigns" to an acceptance of what are casually mentioned as acts of God. My bag is checked for me in the railroad manner, and I am driven in a luxurious sedan out to the airport at Glendale. Promptly at two, ten of us take our seats in the wicker chairs of the big tri-motored monoplane under the guidance of two pilots and a mate. With a roar of the three motors we roll across the smooth take-off and almost instantly I notice that the wheels have left the ground, and we are skimming over telegraph wires and the houses bordering the field.

It is curious how quickly one accepts the feeling of great stability inspired by the size of the plane, the companionship of other passengers, and those three great whirling motors, ceaseless in their roar. I am writing with far more comfort and legibility than would be possible on a Pullman. The altitude gauge shows 1,500 feet, 2,000, 2,700. Far below, the brown fields of mid-summer California seem parched and rather desolate. Here is a section neatly divided by the precise planting of citrus orchards, their irrigation ditches threading here and there like thin ribbons of silver. They are strongly reminiscent of tiny scale models made of bits of sponge on a brown cardboard base, with a roof of dull red tile marking the ranch house at a corner of the orchard.



The Editor's Diary



Southern California from the air

The shore line veers eastward, but our crow-flight line carries us out over the placid Pacific, gleaming blue through a field of diaphanous clouds not far below us. Slightly behind and to our left, a tiny shadow skims over the water—the shadow of our own plane, scarcely interrupted by the thin clouds. Off to the left the white lace of the breakers flattens out on the sands. Above these rise the moderate heights of a range of mountains; still farther inland, the higher peaks of the San Bernardino Mountains. Off to the right the unruffled waters of the Pacific quickly melt into a hazy horizon.

Suddenly the roar of the motors ceases and the propeller blades are idling. We coast down a wide spiral, touch, bounce up a trifle, touch again and taxi up to our San Diego airport. Seven passengers leave us and in a few minutes the cabin door is again closed, the three motors tried individually, then speeded up together and we are off again for a short hop over the U. S. Naval Base, Coronado Beach, and the southwest corner of the United States border line into Mexico. We circle Agua Caliente—a tiny group of red-tiled buildings with a taller bell tower—and softly alight on a level plain near by.

The so-called "American Deauville" failed to interest me, once my supposed reservation had been repudiated by a harassed room clerk. The Douglas Dotys appearing at this opportune moment, in a similar shelterless predicament, we took to their car, whirled the dust of Agua Caliente from our wheels, and sought Tia Juana. Here, too, accommodations were not to be had, and the six o'clock deadline was drawing rapidly near, after which one could not

cross the border before morning. A bit of fast driving carried us to the line in time, the immigration officials passed us without a search for contraband liquor, and we were soon in San Diego comfortably housed for the night.

Sunday, August 11.—After a fifteen-years' interval since the exposition, I found Bertram Goodhue's Cabrillo Bridge and the tower and dome which once marked the California Building as appealing as ever. Some of the bloom is being rubbed off, in flaking stucco and sagging cornices, but the planting has mellowed enormously, and the sparkle of the colored tiles on dome and tower are as brilliant as in the first year of the World War. Roamed up and down the paths and arcaded walks of Balboa Park, photographing as I went, then back to the hotel for a quick lunch and into a taxi for the airport. Down swooped the big plane from below the border, adding me to the nine other passengers, and once more the three motors roared their way back north, through a thick haze to Los Angeles.

Two years ago, when out here on the Pacific Coast, I wrote an editorial venturing the statement that before long I might be inspecting California architecture from the air instead of from train and motor. Such a possibility then seemed a long way in the future, yet it has already become a rather commonplace fact.

Monday, August 12.—Spent an hour revisiting Goodhue's Los Angeles Library, another in an interesting visit with Reginald Johnson, and then by electric train to Pasadena, where Garrett Van Pelt, Jr., had gathered Elmer Grey, Palmer Sabin, and Fitch Haskell for a luncheon at the Athletic Club, where we shared the news from the East and the West. After an inspection of the Community Playhouse, Myron Hunt's Library, and Bakewell & Brown's City Hall, we motored through the residential districts of Pasadena, enjoying the work of Reginald Johnson, Wallace Neff, George Washington Smith, our luncheon companions and others, in many fascinating adaptations of Mediterranean, English, and early Californian ranch-house motives. One envies the Pacific Coast architects their opportunities for infinite variety in form and color, in contrast to our more staid and stereotyped domestic work along the Atlantic seaboard.

Tuesday, August 13.—By train to Santa Barbara and spent an hour enjoying Reginald Johnson's Biltmore Hotel, for which The Architectural League gave him its Silver Medal last year. A superb piece of work with an intimate atmosphere that quite crowds out the stereotyped hotel flavor. With Mr. and Mrs. Ralph Stevens, the former a landscape

architect, to see some of the newer estates in their riot of sub-tropical planting, most of which plant material originates in South America and North Africa, but which adapts itself very readily to this Mediterranean-like climate.

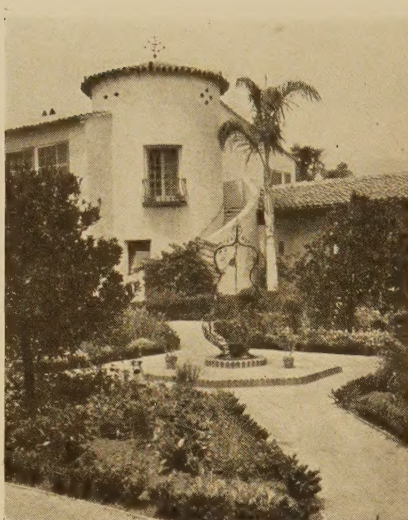
Carleton Winslow has designed an addition to the lovely Paseo, and Albert Herter has done the interior—all a bit more sophisticated than the earlier work, and to my taste not so completely satisfying. All the town gay with color and the people in old Spanish garb for the annual fiesta.

Santa Barbara's new Court House is recently finished—a large and expensive structure which seems to me to be over-lavish in its employment of colored tile and in the striving to include every feature of Spanish architecture that could lend it a picturesque note. One of the hardest lessons to learn, working in Spanish adaptations, must be that of knowing when to stop. The temptation to utilize too many motives must be hard to resist, for few architects, apparently, are safe from this pitfall of over-exuberance.

Wednesday, August 14.—With Lockwood de Forest, Jr., through the hills back of Santa Barbara and Montecito, visiting estate after estate where most painstaking efforts have been spent upon both architectural and landscape design. More and more is the conviction established that the Pacific Coast designers spend more time upon, and gain a more striking individuality in, their country places than the designers of the East and Middle West.

Visited again the Ludington place, originally designed by Bertram Goodhue for Mr. Dater. The Ludingtons are constantly adding to its already superb planting, and bringing interesting fragments from abroad. It and the Gillespie place, also by Goodhue, are surely worthy to rank among the most beautiful country estates in the world. Mr. de Forest promises to send us some photographs, which I believe will bear out this ambitious characterization.

Thursday, August 15.—Back once more in good old San Francisco, spending a morning looking about the downtown section and calling upon architects, most of whom, however, seem elsewhere at the moment. Lewis Hobart is completing a rather unusual combination of tall hotel and a Methodist church out near the Civic Centre. The tall building with windows at the corners, such as is the modern manner in Germany and Holland, is being essayed by Miller & Pfueger. The latter have worked out what seems to me an unusually successful expression of reinforced concrete frame with terra-cotta facing in their Physicians and Dentists' Building on Sutter St. There is an equivalent of eight floors of ramp garage below, parking all done on the gentle ramp itself,



*A corner of Reginald Johnson's
Santa Barbara Biltmore Hotel*

with offices, laboratories, etc., above. Here the vertical lines set apart the corner bays of windows in a much more logical way than the curved horizontals used abroad.

To Berkeley for a sight of the University Campus and the residential district upon the hills.

Friday, August 16.—Out to the Presidio to see the Exhibition of Sculpture in and about the Palace of the Legion of Honor. An extensive showing, with, it seemed, rather a meagre representation of the more recent abstract work among the thirteen hundred-odd items.

Saturday, August 17.—Out west of the city to one of the newer suburban sections, St. Francis Wood, where I struggled photographically with the summer fog in an effort to capture some of the many charming details of upper balconies, picturesque roof lines, individualistic use of tiles, etc., all softened with the luxuriant, colorful planting which is so faithfully established and so constantly cared for on the Pacific Coast.

Back to the city to pack and move on. Rail and air travel having been tried, the jump northward to Seattle is made by sea, and five o'clock finds me aboard the fastest coast steamer setting out through the Golden Gate.

Monday, August 19.—We warp into our berth at Seattle soon after breakfast and begin an inspection of what is going on architecturally in this gateway of the Northwest. A. H. Albertson has recently completed the very impressive Northern Life Tower, a well-buttressed tall office building of dark mottled brick, graded lighter toward the top. Bebb & Gould are doing numerous branch telephone buildings in the near-by smaller cities, mostly in a very freely modern manner. Indeed, Seattle shows, in its newer stores and commercial buildings, a decided

leaning to design which abandons the traditional—more so than any other city of the Pacific Coast.

Motored north to the Highlands along Puget Sound, where the Olmsteds laid out a golf club and country home district some fifteen years or more ago, and where the magnificent Douglas firs and native underplanting are now mellowed to perfection. Back to the city and followed the shore of Lake Washington from its north end to its southern extremity, some thirty-odd miles long. I wonder whether Seattle fully appreciates her incomparable natural advantages and countless building sites of almost matchless grandeur. With Puget Sound on the west and Lakes Union and Washington swinging around the city and paralleling the Sound on the east, with Mt. Rainier raising its snow-capped summit on the south, the Olympic Mountains on the west and the Cascade Range on the east, both also snow-capped, the problem of a beautiful vista becomes merely the making of an opening somewhere in the border planting.

Tuesday, August 20.—John Graham's Bon Marché, a department-store that occupies a whole block, is impressive in its use of cast cement ornament in the modernistic manner. Spent the day in weaving in and about the business section, climbing and sliding down the sidewalks so steeply inclined that, with those of San Francisco, they call for hobnails and an alpenstock.

With all of this vast countryside near enough for the busiest commuter, and a magnificent water and mountain view to be had almost for the asking, the people of Seattle, like those of Birmingham and other cities of the Southeast, are niggardly in their purchases of country home sites, measuring land in feet and inches instead of in acres, crowding expensive houses cheek by jowl instead of giving them an adequate setting. Some one could do a great service here in educating the people to the spaciousness that rightfully belongs with their great natural advantages.

Friday August 23.—Minneapolis, after something of a spurt in her building activities, seems again a bit dull. Here, as elsewhere, even to far northwest Seattle, people seem more inclined at the moment to put their savings into the stock market than into land and new buildings.

Called on Edwin Hewitt and Harry Rubins for architectural news and gossip. The Citizens' Aid Building and the new Y. W. C. A., both by Hewitt & Brown, were well worthy of close inspection—the latter building a particularly satisfactory essay in restrained modern design.

Holabird & Root's Rand Tower dominates the business section of the city—a splendid tower in mass and detail, nearly completed.



Riverfront at Dinan, France
From a lithograph by A. W. K. Billings, Jr.

